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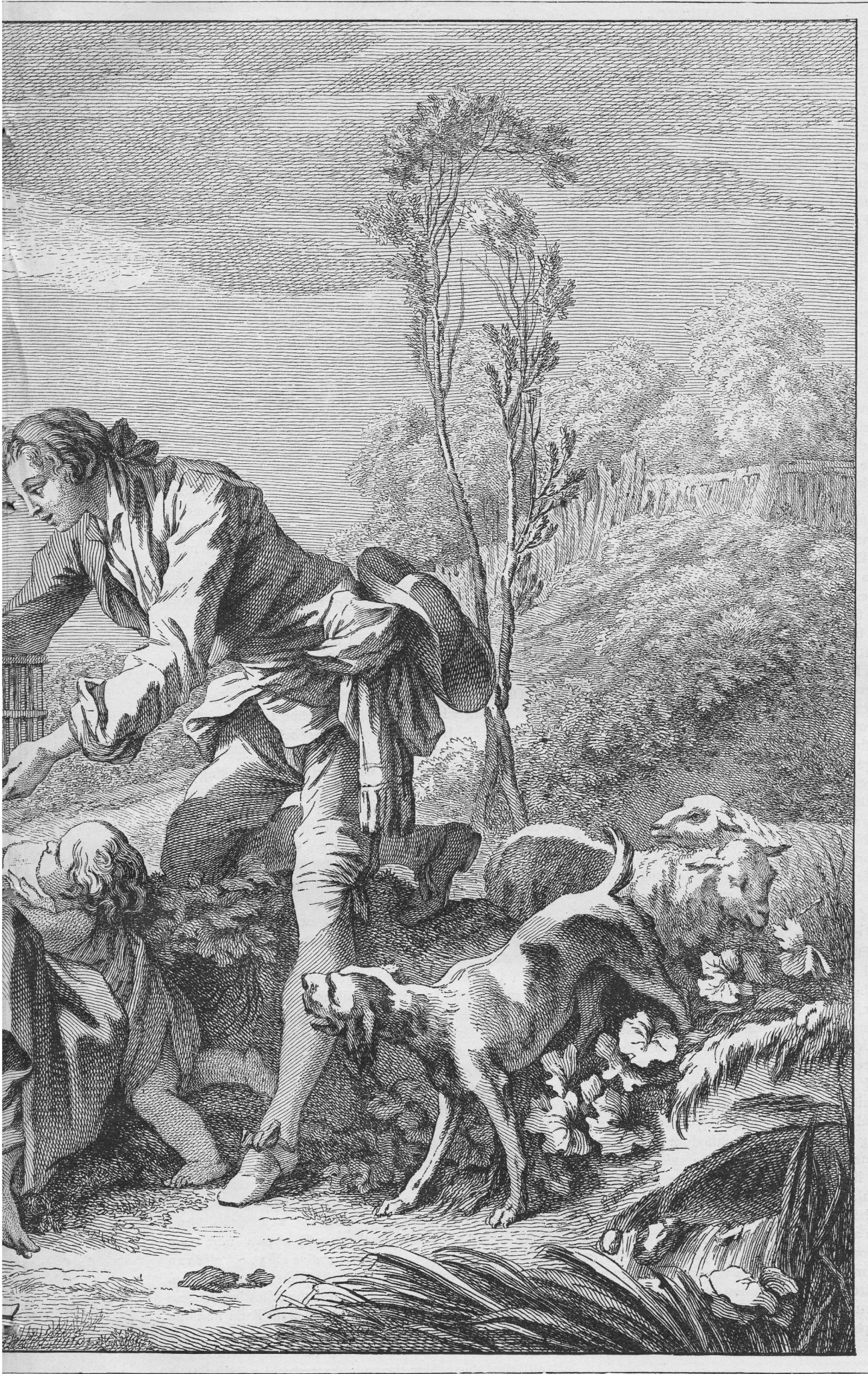
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It is best to let the family see the work progress, because they learn in that way to look at the original with a bit of the painter's eye, and are, moreover, so deeply interested in the

selves, and quite unnecessary. To talk while working is equally difficult to some. But it is necessary that the sitter should either listen to the painter's conversation or the painter to his. Who-



TING. FACSIMILE OF AN OLD ENGRAVING AFTER BOUCHER.

workmanship that they become different critics at the end of the training. Many painters cannot work when looked at. But that is a nervousness brought on by the painters them-

ever is present at the sitting should not break the bond of sympathy between painter and sitter. The painter should remain entire master of the situation and of his sitter.—*N. Y. World.*

BOUCHER DESIGN FOR TAPESTRY PAINTING.
AVAILABLE FOR WALL-HANGING, PORTIÈRE OR SCREEN.

THIS charming design, probably made originally for woven tapestry, is given here for tapestry painting. It may be used for a wall hanging or a portière, or for a single screen, by leaving out some of the landscape on either side. For a portière it would require a band of some rich material at the top and bottom, the picture being enlarged so as to occupy the whole of the space between. Or the group could be used to form the centre part of the Louis XIV. panel published a few months since. This design would also make an elegant curtain.

Stretch the wool tapestry canvas carefully and firmly in a wooden frame, then pounce on the pricked design enlarged to the required size. Go over the dotted lines with a fine pointed crayon, then beat out the pounce powder. Use Grénié dyes and medium, being very careful to mix the medium with the colors before applying them to the canvas. Begin with the sky. For the first tint mix a very little indigo with two thirds medium and one third water; the tint should be very pale. Lay it in all over the sky, except where the white clouds appear. Put it in also under the trees. When half dry paint in the clouds with gray. For the darker clouds on the left add to the gray a touch of sanguine to warm it. Pass a clean brush filled with medium only over the white clouds, to take off the crudeness and blend the edges into the blue. Before the sky is quite dry block in the distant trees with a light mixture of cochineal and indigo. Later on finish the trees with a greenish tint, composed of yellow, emerald green and gray. The near trees may be painted with a stronger shade of the same tint, shaded with a mixture of yellow, indigo and sanguine. The foliage in the foreground should have various pale shades of blue and yellow green scrubbed in, regardless of form, and afterward, when this is dry, the forms should be picked out with darker shades and warm touches of sanguine here and there. For the sheep use a very light yellow with a drop of ponceau in it, to be toned down with gray. For the shadows use gray and sanguine. The scheme of color suggested for the figures is as follows: For the upper part of the drapery of the girl a pale primrose, the local tint yellow only, diluted to the required shade. The shadow color may be yellow and brown mixed, or yellow, sanguine and indigo mixed. If too bright, introduce, when partially dry, a little complementary color, made by mixing ultramarine and ponceau or rose. The lower part of the drapery should be heliotrope. For this mix ultramarine, ponceau and sanguine. The drapery of the child may be a soft blue, made by mixing ultramarine, indigo and cochineal, with a little sanguine added in the shadows. The man's coat, hose and hat may be greenish gray; the color can be obtained by mixing emerald green and sanguine. A little yellow must be added for the local tint. The knee breeches, vest and bows are old pink. For the shadows use sanguine and ponceau mixed. For the pale tint ponceau, very weak, with a touch of yellow added. The sash and shoes are tan; mix brown and yellow together for this. Full directions for the painting of the flesh and hair were published so recently in *The Art Amateur*, in the scheme given for the "Elements," that it is scarcely necessary to repeat them here.

EMMA HAYWOOD.

THE following list of Grénié tapestry dyes and their equivalents in oil or water colors is given in answer to the requests of many subscribers:

TAPESTRY DYES.	OIL OR WATER COLORS.
1. Ponceau,	Scarlet vermilion with crimson lake.
2. Rose,	Rose madder.
3. Cochineal,	Crimson lake.
4. Sanguine,	Burnt Sienna.
5. Yellow,	Indian yellow.
6. Indigo blue,	Indigo blue.
7. Ultramarine blue,	French blue.
8. Gray,	Neutral tint.
9. Gray green,	Raw umber or yellow ochre and cobalt (mixed).
10. Emerald green	Emerald green and cobalt (mixed).
11. Brown,	Vandyck Brown.
12. Violet,	Antwerp blue and crimson lake (mixed).
13. Black,	Burnt Sienna, indigo and crimson lake.

To clean engravings, expose them to the fumes of muriatic acid and wash well in water. To take out ink spots, use aquafortis, which dilute with water as soon as the action appears to be sufficient. Dry with blotting paper, wash and dry once more. A bath in water in which a little potash has been stirred will finish the process, neutralizing any of the acid that may remain.